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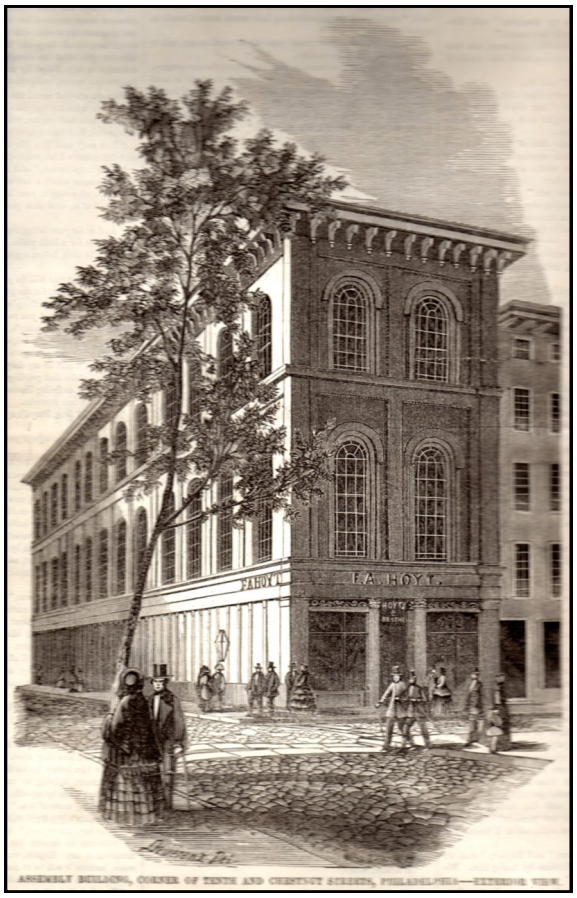
This "summer" issue of the *Gazette* is shorter than usual for the simple reason that I did not have any other material to add. Given that winter is coming, I thought it best to get something out rather than waiting for more articles to come in or write more myself.

My feature article provides new information on the early days of the stereopticon in the city of Philadelphia, which hosted the first exhibition that used the term "stereopticon" for a high quality magic lantern. The first stereopticon was imported from England by John Fallon of Lawrence, Massachusetts and exhibited as Abel & Leyland's Stereopticon in Philadelphia in the winter of 1860-1861. Within a few months, Philadelphia instrument maker James Queen was advertising his own version of the stereopticon, said to be suitable for public exhibitions.

New exhibitors soon appeared with their own stereopticon exhibitions in Philadelphia and surrounding areas, using names such as stereopticon, stereoscopian and stereorama. One of these was Peter Abel, who originally served as business manager for Abel & Leyland's Stereopticon and then exhibited his own "Original Mammoth Stereopticon." He collaborated with a number of other Philadelphians, who variously served as managers, lantern operators, and lecturers. Some of these men also collaborated with each other to present stereopticon shows, forming a network of men who probably all knew each other.

This issue concludes with the Research Page, which summarizes papers from a special issue of *Early Popular Visual Culture* on magic lantern practice.

I am expecting an article on Japanese magic lanterns for the next issue, but after that, the cupboard is bare, so please consider writing an article of almost any length.



Philadelphia's Assembly Buildings, a venue for several stereopticon exhibitions in the 1860s.

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Stereopticon Exhibitions in Philadelphia in the 1860s

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In the mid-19th century, Philadelphia was a center of magic lantern culture, with numerous photographers, manufacturers of lanterns and slides, and showmen. The city also hosted the first magic lantern exhibition that used the term "stereopticon." During the Christmas season of 1860, a new visual spectacle opened at Concert Hall in Philadelphia under the name Abel & Leyland's Stereopticon, a large and powerful biunial magic lantern illuminated by limelight and designed to show photographic slides. Peter E. Abel of Philadelphia served as business manager and Thomas Leyland of Lawrence, Massachusetts operated the lantern. The show was such a success that it moved to a much larger venue, Philadelphia's Assembly Buildings, in February 1861. In July 1861, Abel & Leyland's Stereopticon moved to Boston for another successful run. After the summer of 1861, we find no further mention of Abel & Leyland's Stereopticon, but do find announcements with Thomas Leyland still associated with an instrument being exhibited as Fallon's Stereopticon, or sometimes simply The Stereopticon. This in fact was the same instrument exhibited by Abel & Leyland and was the property of John Fallon of Lawrence, Massachusetts, a dye chemist at Pacific Mills, who had imported it from England. Fallon seldom exhibited his stereopticon himself, but farmed it out to others for public display.[1]

Peter E. Abel's Stereopticon

Recently, another researcher called my attention to some broadsides advertising "The Original Mammoth Stereopticon," in the digital collections of the Library Company of Philadelphia (Fig. 1).[2] It turns out that this library has digitized a considerable number of these, which originally came from a scrapbook compiled by John A. McAllister of the famous Philadelphia lantern-making family. These broadsides were all printed in Philadelphia, refer to exhibitions in the Philadelphia area, use similar language, typography, and graphics, and appear to refer to the same instrument. I first thought they might relate to Fallon's stereopticon, but further research revealed many date conflicts with the itinerary already established for Fallon's stereopticon from newspaper accounts.[3] In fact, there is no evidence that Fallon's stereopticon ever returned to Philadelphia after its original showing by Abel & Leyland. It was

Odd Fellows' Hall, Frankford

BENEFIT OF

THE NATIONAL CORNET BAND!

STEREOPTICON

[Copyrighted by P. E. Abel, Philadelphia.]

Manager, - - - Jake Toy | Lecturer, - - E. K. Bullah, Esq.
Business Agent, - W. H. Sergent | Operator, - - - Prof. Digel

Thursday, Friday and Saturday Evenings,
March 24th, 25th and 26th, 1864, at quarter to 8 o'clock.

Gigantic Stereoscopic Pictures!

600 Square Feet of Brilliantly Illuminated Canvas!

NATURE OR ART!

Scenery, Landscapes, Marine Views and Objects, Ancient Ruins, Architecture, Human Figures, Animals, Birds, Flowers, Paintings, Ornaments, Ancient and Modern Statuary, Groups, &c.

The RESOURCES of the STEREOPTICON are Endless

REMEMBER—The Original Stereopticon is

NOT A MERE PANORAMA!

This Original and Only Reliable Stereopticon

Entirely Dissimilar, and having No Connection with Minor Exhibitions

FIFTEEN CONSECUTIVE WEEKS!!

AMERICAN AND EUROPEAN

SCENERY:

ENGLAND, IRELAND, WALES AND SCOTLAND

SCENES IN THE

CRYSTAL AND ROYAL PALACES!

FRANCE, SPAIN & GERMANY!

SWITZERLAND!

ON THE RHINE!

RUSSIA!

ITALY

VIEWS IN ROME.

THE COLISIUM, ST. PETERS!

BOSPHORUS!

HOLY LAND!

VOYAGE AROUND THE WORLD!!

Admission, 25 Cents. Children, 15 Cents

Fig. 1. Broadside advertising the Original Mammoth Stereopticon (copyrighted by P. E. Abel) in the Frankford neighborhood of Philadelphia, March 1864. Library Company of Philadelphia.

shown almost exclusively in New York and the New England states. I now believe the broadsides refer to an independent effort by Peter E. Abel to profit from the success of the actual "original" stereopticon by exhibiting his own instrument, something I briefly mentioned in my previous article.[4]

Abel probably acquired his stereopticon from James W. Queen, a major Philadelphia instrument maker who wasted no time in exploiting the novelty of The Stereopticon. On April 11, 1861, while Abel & Leyland's Stereopticon was still being exhibited at the Assembly Buildings, Queen ran a newspaper ad for Stereopticon Apparatus. Indeed, the ad appeared below an announcement for Abel & Leyland's exhibition in the same column of the paper. Queen stated that "We have much simplified the Stereopticon apparatus, and now are able to furnish, at a comparatively low price, instruments for public exhibition, Sunday School instruction, or family entertainment. . . ." He also offered a wide range of NEW AND BEAUTIFUL PICTURES for the stereopticon. This ad appeared less than four months after the first use of the term "stereopticon."[5]

The stereopticon broadsides in the Library Company collection all refer to exhibitions in Pennsylvania and New Jersey. These include shows in Horticultural Hall, West Chester PA on January 9, 10, and 12, 1863; Rumsey's Hall, Salem NJ on August 16-22, 1863; Grosscup's Hall, Bridgeton NJ on August 24-26, 1863; Town Hall, Millville NJ on August 27-28, 1863; Odd Fellows' Hall, Norristown PA on September 29-October 3, 1863; a second engagement at Grosscup's Hall, Bridgeton NJ, on January 13-19, 1864; Odd Fellows' Hall, Frankford PA [now a neighborhood of Philadelphia] on February 5-6, 1864; Hendry Hall, Haddonfield NJ on March 11-12, 1864; and the Assembly Buildings, Philadelphia PA on March 29-30, 1864. There also are newspaper announcements for Abel's Stereopticon at the Assembly Buildings from September 29, 1862 through January 3, 1863, as well as Cleveland, Ohio in 1865.[6]

Stereopticon exhibitions were not one man shows, but usually involved several men who served as managers, promoters, lantern operators, and lecturers, sometimes accompanied by a pianist or other musicians. Sometimes these men were named in promotional materials, but often remained anonymous. For example, publicity for Abel & Leyland's Philadelphia and Boston shows makes no mention of a lecturer. However, in 1878, a writer using the name "Huon" described the earliest days of The Stereopticon in a series of short articles in *The Exhibitor*, a trade publication put out by lantern manufacturer and dealer C. T. Milligan (Fig. 2). The author, who claimed to have been the first lecturer or Delineator associated with The Stereopticon, described the opening of The Stereopticon in Philadelphia and its later showing in Boston, but also carried the story up to 1863, by which time The Stereopticon was being exhibited under Fallon's name. The identity of "Huon" has remained a mystery.[7] The Library Company's broadsides have helped me identify this writer.

Fig. 2. Lantern slide of C. T. Milligan, Philadelphia magic lantern dealer and editor of *The Exhibitor*. Wells collection.

These broadsides are particularly helpful because they often name individuals involved in exhibiting the stereopticon who sometimes are not named in newspaper announcements. Peter Abel's name usually does not appear, but when it does, he is identified as the copyright holder for the name of the stereopticon, presumably "The Original Mammoth Stereopticon."[8] This suggests that Abel did not take an active role in exhibiting the stereopticon. This probably also was true for Abel's stereopticon's 1865 run in Cleveland, where newspaper ads name him as copyright holder, but make no mention of other individuals.[9]

Names associated with Abel's stereopticon shows in Pennsylvania and New Jersey include the following: Prof. Digel (Operator), William F. Decker (Agent), W. H. Sargent (Business Agent), John Toy (Manager or Proprietor), E. B. Merchants (sometimes Prof. E. B. Merchants) (Operator), and E. E. Hulfish

(Lecturer). I have not been able to find any information on Digel, Decker, or Sargent. John Toy is listed in an 1863 Philadelphia city directory as the Superintendent of the Assembly Buildings, so presumably was involved in the 1861 exhibitions of Abel & Leyland's Stereopticon.[10] His name also is on announcements for another exhibition at the Assembly Buildings in 1862, "India and the Great Sepoy Rebellion," claimed to be from the Royal Polytechnic Institute in London. This show featured "Brilliantly Illuminated Tableaus" illustrating scenes in India and major battles of "the late Indian Mutiny." A newspaper announcement stated that this show "is not a Panorama, nor a Stereopticon, or a Diorama, nor a Magic Lantern."[11]

E. B. Merchants was the most frequently mentioned operator for Abel's Stereopticon, but I have found little information about him. However, Professor Merchants turned up several times in Baltimore with his own stereopticon show. The first engagement was at the Maryland Institute from January through early February, 1863. There was a return visit to the Maryland Institute in late March and early April, 1863. A stereopticon that may have been Merchants' appeared at Baltimore's Temperance Temple in October and November of the same year. Finally, an exhibition of "Merchants' original Stereopticon" was held in Baltimore's Union Square Methodist Episcopal Church in January 1867 for the benefit of the Sunday school.[12] Given that Merchants was the regular operator for Abel's stereopticon, and the 1863 shows ocurred during an apparent gap in the schedule for Abel's Stereopticon, it is possible that Abel's instrument and Merchants' were the same device. This seems especially likely because the regular lecturer for Abel's stereopticon, Mr. Hulfish, is listed as lecturer in one of the ads for Merchants' Baltimore shows.[13] Also, the broadside for the stereopticon at Norristown PA mentions that it was previously shown in Baltimore.

The most interesting figure is E. E. Hulfish, who not only lectured for Abel's stereopticon shows, but also turns out to be the mysterious "Huon" who identified himself as the lecturer for the first exhibitions of Abel & Leyland's/Fallon's Stereopticon. Ewin E. Hulfish was a tailor by trade, but he also involved with the entertainment industry in Philadelphia. His son, also called E. E. Hulfish, became a well known actor.[14] E. E. Hulfish, Sr. wrote the lyrics for several patriotic songs (Fig. 3). He also served as a writer, editor, and publisher for the *Philadelphia Monthly Magazine*, contributing poems, historical articles, and fictional stories. The street address given for the magazine's publisher is the same address that appears in an ad for his tailoring business.[15] A bound volume of the magazine for 1859 available on Google Books, apparently the only one ever digitized, contains a hand-written note from 1917 (the year of his son's death) indicating that "Huon" was E. E. Hulfish, father of the actor of the same name. The identity of "Huon" is confirmed by an obscure list of "Chess Pseudonyms and Signatures."[16]

Fig. 3. Sheet music cover for "Our Loyal Banner" (1862) with lyrics by E. E. Hulfish, one of several patriotic songs that he wrote. Library of Congress, Music Division.

The note in the magazine appears on the first page of a story by "Huon," one of several pieces in the volume published under that name. "The History of a Certain Chess Player" gives an account of a visit to Russia by an 18th century showman and his chess-playing automaton, the Turk. According to "Huon," the story was inspired in part by his own personal experience of seeing the mechanical chess player in Philadelphia many years earlier. This would have been in the 1820s or 1830s, when a showman named Maelzel exhibited the Turk, along with the Automaton Trumpeter and a diorama of "The Conflagration of Moscow" throughout the United States, including Philadelphia, Boston, and New York.[17]

In the 1860s, Hulfish seems to have functioned as a lecturer for hire for a variety of shows in Philadelphia and elsewhere, regardless of his actual expertise on the contents of the show. It is now clear that he provided lectures for the Philadelphia and Boston exhibitions of The Stereopticon for Abel & Leyland, as well as early exhibitions under Fallon's name. In addition, he was the regular lecturer for Peter Abel's stereopticon shows in Pennsylvania and New Jersey, and for Prof. Merchants' Baltimore shows. He also lectured for competing stereopticon shows, including Ely's Stereophan in Portland ME in November 1863 and Funston's Stereoscopian in Philadelphia. Finally, he was the lecturer for the Great Sepoy Re-

bellion show at Philadelphia's Assembly Buildings in 1862.[18]

Capt. Funston's Stereoscopian

At the end of December 1863, yet another visual spectacle, the Stereoscopian, was announced at the Assembly Buildings. This version of a stereopticon was made by local instrument maker Charles A. Saxe, who at the time worked for James W. Queen.[19] The owner of the Stereoscopian was Capt. Thomas G. Funston (1826-1878), a Philadelphia native and veteran of both the Mexican War and the Civil War. In 1861, Funston and other Philadelphians who fought in Mexico formed a volunteer unit called the Scott Legion, in honor of Gen. Winfield Scott, commander of American forces in Mexico. These were three-month volunteers who spent most of their service guarding against any possible northward advance of Confederate forces in Pennsylvania, Maryland, and Virginia. They suffered no losses and returned to Philadelphia in August 1861. Funston returned to civilian life, presumably as a businessman. A piece of music written expressly for the Scott Legion, "Uncle Sam's Boys," gives the publisher as T. G. Funston, 1348 Ridge Ave., Stationary and Segar Store.[20]

The Stereoscopian appeared at the Assembly Buildings for about two weeks in January 1864. In the spring, Funston traveled to San Francisco, no doubt by steamship via the Isthmus of Panama, a trip that took about 30-35 days in 1864.[21] There he teamed up with long time magic lantern showman Robert Winter to present Winter & Funston's Great New Stereoscopian at Platt's Music Hall, starting on April 18 (Fig. 4). The show ran until early May and then appeared in Marysville CA in mid-May. Winter & Funston's exhibition also appeared in Stockton and Sacramento CA and Nevada Territory, presumably in the summer of 1864.[22] Funston was the lecturer for the stereoscopian exhibitions.[23]

Fig. 4. Platt's Music Hall in San Francisco, opened in about 1860. OpenSFhistory.org.

By the fall, Funston was back in Philadelphia, where he served as Treasurer of Sanford's New Opera House, which hosted the "largest and best company of minstrels in this or any other country" on opening night, November 14, 1864.[24] By January 1865, Funston was showing the stereoscopian at Sanford's Opera House, and "Professor Hullfish [sic]" provided the lectures. Funston's stereoscopian appeared at Horticulture Hall in West Chester PA at the end of January, with Hulfish as lecturer. After that, I have not found evidence of additional shows, although Funston lived until 1878.[25]

Other Stereopticon Shows in Philadelphia

Soon after Abel and Leyland's Stereopticon completed its run in Philadelphia in early 1861, another show was announced in the same venue, featuring H. P. Sanderson's "Stereopticon Scenes of the Great Southern Rebellion," as well as "the Russian [Crimean] War."[26] Abel and Leyland felt compelled to place a notice in the newspaper stating that "The exhibition advertised at the Assembly Buildings is not Abel & Leyland's Stereopticon. The apparatus belonging to these gentlemen is the only one of the kind in the country capable of producing stereoscopic pictures as displayed some few weeks ago, and which were so much admired."[27] Their protests did little to diminish audience enthusiasm for the show, which ran throughout the summer of 1861 and beyond.

In the fall of 1863, the American Stereopticon of Mr. H. Watkins appeared at Philadelphia's Concert Hall, along with Watkins' version of Pepper's Ghost, which was presented in a dramatic scene devised by Mr. Watkins. The show had first been exhibited at Wallack's Theater in New York. It reappeared in Philadelphia's Assembly Buildings in October 1864. The proprietor of this show was Harry Watkins (1825-1894), a well known actor, playwright, and stage manager (Fig. 5), who usually was called Mr. H. Watkins in playbills. From 1857 to 1860, he was

Fig. 5. The actor Harry Watkins in the 1860s. Wikipedia.

part of P. T. Barnum's troupe of dramatic performers and may have known George Reed Cromwell, another Barnum performer, who took over Fallon's Stereopticon as Professor Cromwell in 1868. Watkins lived and performed on the stage in England for several years (1860-1863), so would have been familiar with Pepper's Ghost.[28]

In the summer of 1864, Constant Guillou lectured on "The Island of Cuba" at the University of Pennsylvania, as part of a fundraising effort for the Great Central Fair for the U. S. Sanitary Commission, held in Philadelphia. This was an organization that cared for wounded soldiers. Constant's brother René operated the stereopticon. Constant Guillou (1812-1872) was a Philadelphia photographer considered to be one of the fathers of photography in America. René Guillou reappeared as a lecturer for a stereopticon show benefitting Green Hill Church in 1868, with the stereopticon itself belonging to Mr. E. H. Toland of the Home Missionary Society.[29]

By about 1865, the novelty of The Stereopticon itself was beginning to wear off, as local manufacturers such as Queen and McAllister made inexpensive models widely available to the public. A few shows in the late 1860s continued to feature the projector as the main attraction. For example, in October 1867, The Mammoth Stereopticon [Abel's?] was announced at the Assembly Buildings for a short run. The ad focused more on the visual effects of the projector than the contents of the show.[30] Increasingly, however, the elaborate announcements of grand public spectacles in large venues gave way to shorter ads for individual one night shows to benefit churches and other charities. Often these exhibitions were put on by local clergymen or other amateur showmen, some of whom remained anonymous. For example, on June 18, 1868, a stereopticon exhibition of unspecified content and unknown presenter was given at the Kenderston Presbyterian Church, with "several well-known amateurs" providing music.[31] Later that month, a grand stereopticon exhibition of dissolving views was announced at the Wharton Street Methodist Episcopal Church, again with the contents and presenter unspecified.[32] In October 1868, an outdoor event in honor of war veterans featured a stereopticon showing military portraits and scenes, presented by an unnamed exhibitor.[33] In April 1869, a stereopticon show of more than 80 dissolving views was presented at Kater Hall to benefit the Church of the Ascension.[34]

Another trend that started in the late 1860s was the increasing use of the stereopticon as an instrument to present illustrated lectures on travel, art, and science. In Philadelphia, this trend may have been influenced by local scientist Henry Morton, who began lecturing with a magic lantern in 1865 (he did not use the term stereopticon).[35] In January 1869, University of Pennsylvania geologist J. F. Boynton gave a series of scientific lectures on the geological history of the earth, illustrated with a stereopticon, at Concert Hall. John Farnham Boynton (1811-1890) lectured widely on geology and scripture from Milwaukee to New York in the 1850s and 1860s.[36] In the spring of 1869, O. H. Willard announced a stereopticon exhibition at the YMCA Hall as the closing entertainment for a course of scientific lectures. The subject of the exhibition was not specified. Oliver H. Willard (1828-1875) (Fig. 6) was a Philadelphia photographer who specialized in stereoviews and carte de visite photos, especially of Union soldiers. Dozens of the latter can be viewed online.[37]

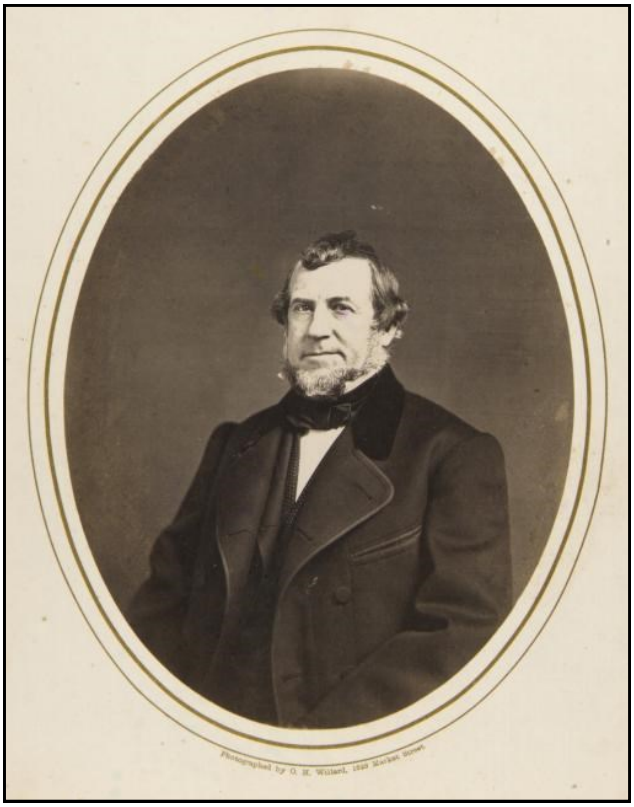

Fig. 6. Philadelphia photographer Oliver H. Willard, self-portrait c. 1855. Smithsonian American Art Museum.

In December 1869, T. Clarkson Taylor lectured on California and the Yosemite Valley in the Hall of the Mercantile Library (Fig. 7), with stereopticon views projected by W. Mitchell McAllister. Taylor (1825-1872) was an influential Quaker educator in Wilmington, Delaware.[38] His brother, Prof. J. K. Taylor, principal of a school in Chester County, Pennsylvania, was exhibiting a stereopticon in nearby Trenton NJ in 1867, under the name Stereorama. The instrument was said to have been imported from Paris

Fig. 7. The Mercantile Library of Philadelphia. New York Public Library.

by the two brothers, so they could have been using the same device under different names.[39] This may or may not have been the same Stereorama purchased a year earlier by the Philadelphia Friends' Social Lyceum, "with plates adapted to the illustration of scientific and other lectures, such as Botany, Astronomy, History, &c." That device was put into the custody of Dr. J. Gibbons Hunt, a prominent microscopist, who used it for lectures before the Lyceum. Both Hunt and T. Clarkson Taylor lectured on scientific topics (botany and comets) at the Lyceum during the 1865-1866 season.[40]

Notes and References

1. Kentwood D. Wells. 2011. The stereopticon men: on the road with John Fallon's stereopticon, 1860-1870. *The Magic Lantern Gazette* 23 (3):2-35. *The Boston Daily Journal Evening Edition*, May 10, 1862, stated that Fallon did not have time to exhibit the stereopticon himself because of his duties at Pacific Mills. See: William Bollman. 2012. Phillip Coombs, Rev. J. C. Fletcher, and John Fallon's stereopticon. *The Magic Lantern Gazette* 24(3):5-15.

2. Many thanks to archivist Gail R. McCormick for calling my attention to these broadsides.

3. Wells 2011 (see note 1), pp. 26-29.

4. Wells 2011 (see note 1), p. 10.

6. Advertisements for P. E. Abel's Stereopticon in Philadelphia: *Public Ledger*, September 29, 1862; *The Press*, November 25, 27, December 23, 30, 1862; January 2, 3, 1863. Advertisements for Abel's Original Mammoth Stereopticon in Cleveland, Ohio, *Cleveland Plain Dealer*, September 5, 15, 16, 1865.

7. Wells 2011 (see note 1), pp. 4-5.

8. The broadside for the show in Norristown in March 1863 announces "the original mammoth stereopticon (copyrighted by P. E. Abel, Philadelphia)." The term "mammoth" probably refers to the "gigantic" size of the projected images (over 600 square feet), rather than the size of the instrument.

9. Advertisements for Abel's Original Mammoth Stereopticon in Cleveland, Ohio, *Cleveland Plain Dealer*, September 5, 15, 16, 1865.

10. *McElroy's Philadelphia City Directory for 1863* (Google Books), p. 759.

11. Advertisements for The Great Sepoy Rebellion: *Philadelphia Inquirer*, March 24, 1862; April 4, 1862 ("not a panorama"); May 5, 1862 ("benefit to John Toy").

12. Advertisements for Merchants' Baltimore stereoptican shows: *Baltimore Sun*, January 29, February 4, 5, 6, 7, 9, March 26, 28, 31, April 2, 3, 4, October 17, 27, 28, 30, November 7, 9, 18, 20, 1863; January 8, 1867.

13. *Baltimore Sun*, January 29, 1863 ("explanatory lecture by Mr. Hulfish").

14. "Philadelphia Actor Dead," *Evening Ledger*, November 19, 1917.

15. *The Philadelphia Monthly Magazine* (1859), Hulfish & Brother, publisher and printer, 149 North 4th Street (Google Books); Advertisement for E. E. Hulfish, merchant tailor (149 North 4th Street), *Philadelphia Inquirer*, December 23, 1865, p. 6.

16. http://www.anders.thulin.name/SUBJECTS/CHESS/Chess_Pseudonyms.pdf

17. Huon, "The History of a Certain Chess Player," *The Philadelphia Monthly Magazine*, vol. 6, no. 2 (August 1859), p. 131; Tom Standage. 2002. *The Turk* (Walker & Co., New York), pp. 150-173.

18. Stereophan: *Portland, Maine Daily Advertiser*, November 25, 1863 ("The manager has engaged the services of Mr. E. E. Hulfish, of Philadelphia, as delineator. . ."). Advertisement for The Great Sepoy Rebellion: *Philadelphia Inquirer*, May 5, 1862 (names Hulfish as lecturer).

19. "Stereoscopian, made by our well-known instrument maker, Charles A. Saxe. . . ." *Philadelphia Inquirer*, December 31, 1863. Saxe (1825-1898) was a Prussian imigrant who became the foreman of Queen's mathematical instrument shop in 1859. See: *The Queen Catalogues*, vol. 1, xviii (Google Books). Library Company of Philadelphia broadside for Stereoscopian at Assembly Buildings, December 24, 1863.

20.https://digital.librarycompany.org/islandora/object/digitool%3A49058?solr_nav%5Bid%5D=ff9e9008fbb7b505b987&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=0

21. Advertisement for Funston's stereoscopian, *Philadelphia Inquirer*, January 9, 1864 (last week). Before the opening of the Transcontinental Railroad in 1869, the Panama route was the only practical route from the East Coast to California. See: John Haskell Kemble. 1938. The Panama Route to the Pacific Coast, 1848-1869. *Pacific Historical Review* 7:1-13.

22. Library Company of Philadelphia broadside for Stereoscopian at Sanford's Opera House, January 13 and 14, 1865, mentions West Coast venues. *San Francisco Bulletin*, April 13, 21, 26, 1864. *Daily Alta California*, April 19, 1864; *Marysville Daily Appeal*, May 19, 1864.

23. The partnership between Robert Winter and Thomas Funston is discussed in: Suzanne Wray. 2007. R. Winter's Unrivalled Exhibition of Chemical Dioramas, Chrystalline Views, Cromotropes, &c.: The travelling exhibitions of Robert Winter. *The Magic Lantern Gazette* 19 (4):8-19. Winter and Funston probably knew each other in Philadelphia, where both men were living in 1864, and Winter almost certainly would have attended Funston's exhibitions. They even may have traveled together to California.

24. Library Company of Philadelphia broadside for opening night of Sanford's new Opera House (November 14, 1864) (Capt. Thomas G. Funston, treasurer).

25. Library Company of Philadelphia broadside for Funston's Stereoscopian at Sanford's new Opera House, January 13 and 14, 1865 ("Professor Hulfish will describe each view. . . ."). Library Company of Philadelphia broadside for Funston's Stereoscopian at Horticulture Hall, West Chester PA, January 30 and 31, 1865.

26. Sanderson's "Stereopticon of the Southern Rebellion" *Philadelphia Press*, Aug. 24, 29, Sept. 12, 1861, Oct. 4, 5, 1862; *Philadelphia Inquirer*, Aug. 6, 10, 13, 26, 29, Sept. 2, 1861.

27. *Philadelphia Inquirer*, May 25, 1861.

28. Watkins' stereopticon: *Philadelphia Press*, Aug. 31, Sept. 1, 2, 3, 4, 5, 11, 16, 18, Oct. 13, 27, 1863; *Philadelphia Inquirer*, Sept. 4, 15, 17, 18, 1863. A broadside from Erkki Huhtamo's collection advertising Watkins' stereopticon at Wallack's Theater in New York was published in *The Magic Lantern Gazette*, vol. 18, no. 4 (Winter 2006), p. 16. *Wikipedia*: Harry Watkins (actor). Kentwood D. Wells. 2013. George Reed Cromwell (1835-1899): America's most famous forgotten magic lantern showman. *The Magic Lantern Gazette* 25 (4):3-45.

29. *Philadelphia Press*, May 28, 30, 31, Sept. 20, 1864; Death notice for Constant Guillou, *Photographic Mosaics* (1878), p. 21; *The Evening Telegraph*, October 15, 1868. Edward H. Toland was one of the most active missionaries for the American Sunday-School Union. He gave magic lantern shows to benefit Sunday schools in the 1850s and 1860s. See: Kentwood D. Wells. 2015. The magic lantern in American churches before 1860. *The Magic Lantern Gazette* 27 (4):2-33.

30. *The Evening Telegraph*, October 21, 1867, p. 3.

31. *Philadelphia Inquirer,* June 18, 1868, p. 3.

32. *Philadelphia Inquirer,* June 30, 1868, p. 5.

33. *Philadelphia Inquirer,* October 2, 1868, p. 2.

34. *Philadelphia Inquirer,* April 16, 1869, p. 3.

35. Kentwood D. Wells. 2018. Henry Morton: prince of American lecturers on science. *The Magic Lantern Gazette* 30 (3-4) (Fall/Winter 2018):3-21.

36. *The Evening Telegraph*, January 15, 1869, p. 4; *Milwaukee Sentinel*, January 7, 1857, p. 3; *New York Tribune*, March 6,1868.

37. *Philadelphia Inquirer,* March 26, 1869, p. 5; https://americanart.si.edu/artist/oliver-h-willard-18557.

38. *The Evening Telegraph*, December 10, 1869, p. 8. *The Philadelphia Inquirer* for 1869 is full of ads for W. Mitchell McAllister offering to present stereopticon shows. "Memorial of Thomas Clarkson Taylor," *Friends' Intelligencer*, vol.XIXX, no. 16 (June 15, 1872), pp. 241-243.

39. *Trenton State Gazette*, Feb. 23, 1867.

40. "An abstract of the Proceedings of Friends' Social Lyceum of Philadelphia for the winter of 1864-'65," *Friends' Intelligencer*, April 29, 1865, p. 8; *Friends' Intelligencer*, vol. XXIII (1867), p. 106; "Address Read at the last Annual Meeting of Race Street First Day School," *Friends' Intelligencer*, Dec. 9, 1871, p. 41.

SANFORD'S
NEW
OPERA HOUSE
RACE STREET, ABOVE SECOND.
Monday, Jan. 16th, and Every Evening During the Week
FUNSTON'S
GREAT ART WONDER
OF THE AGE.
CHANGE OF VIEWS EACH EVENING!
THE NEW
STEREOSCOPIAN!
Which has produced an Unparalleled Sensation in
San Francisco, Stockton, Sacramento, Marysville and Nevada Territory!
The STEREOSCOPIAN is a New and Elaborate Apparatus, combining the Highest Triumphs of Optical and Chemical Science, by which
Photographic Views from Nature
Are Displayed on Canvass in Vast Dimensions with a Powerful
DRUMMOND LIGHT
And Illustrating, with Astonishing Brilliancy,
Incidents in the Present Rebellion
FROM THE
Bombardment of Fort Sumter to the Battles of Gettysburg, Chancellorsville, Pea Ridge, Pittsburg Landing, Antietam, Vicksburg, Fredericksburg and the Naval Battle at New Orleans, etc.
Portraits of Prominent GENERALS of Both Armies!
BEAUTIFUL STATUARY!
Consisting of Selections from the Works of THORWALSDEN, CANOVA, POWERS, and other Great Masters in Ancient and Modern Art. Photographers have explored the Renowned Localities of the World, taking at every step Views of
LANDSCAPE SCENERY,
Mountains, Valleys, Palaces, Cataracts, Cathedrals, Castles, Bridges, Battle Fields, Monuments, Antiquities, Architecture, Ruins, Works of Art, Public Edifices, Panoramas of Cities, and almost every Object of Interest in the Civilized World.
THE STEREOSCOPIAN transfers and vividly presents these Scenes to the Spectator, as they would appear if seen on the spot, thus rendering the toil and expense of Foreign Travel needless—visiting the most Renowned Localities in Europe, Asia, Africa and America.
The STEREOSCOPIAN is the invention of a celebrated Optician, who was twenty years in bringing it to a state of perfection, and wherever exhibited produced an Unparalleled Sensation. Travelers, Clergymen, Artists, and Scholars have invariably given it their Unqualified Approbation, and all who have witnessed it, have pronounced it an UNEQUALED SOURCE OF INSTRUCTION AND AMUSEMENT, surpassing anything heretofore presented to the Public—a Voyage down the Stream of Civilization and Progress from the Earliest Times to the Present Day.
Professor HULLFISH will Describe Each View as it is Presented.
Saturday, Grand FAMILY MATINEE, commencing at 2 o'clock
EXTRAORDINARY NOTICE.—SANFORD'S OPERA TROUPE will Re-open on Monday Evening, January 23d, 1865. In conjunction with the above Troupe are the Celebrated COOK BROTHERS, George W. and Joe.
Admission, 25 Cents. Children, 15 Cents
RESERVED SEATS, 50 CENTS.
Doors open at quarter before 7 o'clock. Commence at quarter before 8
Any Person wishing a Repetition of any View Previously Exhibited, will be Gratified by leaving word at the Office during the Day.
U. S Steam Print, Ledger Building

Broadside for Funston's Stereoscopian at Sanford's Opera House, January 1865. Library Company of Philadelphia.

The Research Page presents summaries of recent academic research on topics related to the magic lantern. For a comprehensive bibliography of research articles, see: https://www.zotero.org/groups/magic_lantern_research_group

***Early Popular Visual Culture*, vol. 17, no. 1 (2019). The International Lantern part 1: Performance Traditions (guest-edited by Joe Kember).**

This special issue of *Early Popular Visual Culture* focuses on performance traditions of the magic lantern in Britain, several European countries, and Australia. Many of the articles are products of funded cooperative research projects involving universities and museums in these countries. Some readers of the *Gazette* may be disappointed to find North America left out, but taken together, the collection of articles makes a major contribution to magic lantern research. Although aimed primarily at an academic audience, the articles have much to offer to anyone with an interest in the history of magic lantern culture. The next issue of this journal will focus on other aspects of the magic lantern.

Guest editor Joe Kember introduces the issue with an overview of recent research on the magic lantern in the broader context of media studies and media archaeology **("The magic lantern: open medium," pp. 1-8)**. He points to new opportunities and resources available to magic lantern researchers, such as vast digital archives unimaginable to earlier generations of scholars. Some of these archives, including various efforts to digitize collections of lantern slides and make them available online, such as the *Lucerna Magic Lantern Web Resource*, have enormously increased the speed, breadth, and depth of new research. This has encouraged a new generation of scholars to work in a previously neglected field, and several contribution to this special issue are products of recent Ph.D. research. The public availability of newly discovered material means that results of scholarly reseach no longer need to be hidden away in obscure academic journals or available only to members of magic lantern societies.

The collection of papers begins on a high note with Martin Bush's **"The astronomical lantern slide set and the Eidouranion in Australia" (pp. 9-33)**, a superbly researched and richly illustrated discussion of illustrated public lectures on astronomy in colonial Australia. Astronomical lantern slides were among the first lantern images used to illustrate scientific topics. Starting in the 1830s, British slide makers such as Philip Carpenter began mass production of standard astronomy sets with both still and motion slides, including elaborate rackwork slides showing movements of planets, moons, and comets, and slip slides illustrating eclipses of the sun and moon. British slides were exported around the world, and various manufacturers copied each other's images, resulting in remarkably uniform slide sets in Britain, Europe, North America, and Australia for 100 years. One of the most surprising illustrations in the paper shows a page from a dealer's catalog offering wood-framed painted rackwork astronomy slides like those from the 1850s, in 1924!

Astronomical lantern slides were preceded and influenced by other modes of public illustration, including a "transparent orrery" called the Eidouranion, which was popular in Britain from the 1770s until the 1830s and spread to the Australian colonies. This device relied on backlit, but not projected, transparent paintings and followed in the tradition of mechanical orrerys used to illustrate motions of celestial bodies.

The next paper, Alina Novik's **"The awakening of our taste for natural science: the magic lantern and popular education in Imperial Russia (1721-18710)" (pp. 34-44)** further extends our geographical knowledge of magic lantern practice. She cites my article on the magic lantern in Russia, published a decade ago in the *Gazette*, as the main English language source on the subject. I had suggested that the topic needed attention from Russian speaking scholars with access to original Russian sources, which is exactly what this paper represents. I also suggested that the lantern could have been introduced into Russia by Peter the Great after his travels in Europe, and Novik provides evidence that my guess was correct, with two lanterns coming to Russia from the workshop of Dutch instrument maker Pieter van Musschenbroek. The development of the magic lantern in Russia followed a pattern seen in other European countries, starting out as an expensive scientific instrument in the physics cabinets of noblemen, then transitioning to a device for entertainment, and finally becoming a widely used instrument for educational lectures, particularly on science. As in other countries, slides on astronomy were among the first to be used in scientific lectures, in part because of the ready availability of foreign made slides.

In **"Sensation—intimacy—interaction: lantern performances in religious and socio-political education (pp. 45-70),"** Karen Eifler discusses the use of the magic lantern by religious and social reform movements in Britain in the 25 years before World War I. Two of the most successful lantern slide producers and exhibitors were the Church Army, associated with the Anglican Church, and the Co-operative movement, which advocated for the urban poor. The Church Army extended its military language beyond its own name and mode of

organization to the lantern itself, which was described as a "Great Gun" in the battle to spread the Gospel to the uneducated. In 1892, the Church Army established its own Magic Lantern and Slide Department, which not only produced slides for use in its lectures, but also distributed them on an immense scale. By 1907, the department had 175,000 slides for loan and 500,000 for sale. The Church Army also established a Van Mission, with 70 horse-drawn vans, each equipped with its own magic lantern outfit, which reached 1.5 million spectators each year. The Co-operative movement was non-religious and socialist in orientation, using the magic lantern to spread social reform propaganda about improving the lives of the poor. Eifler's detailed study emphasizes the importance of multi-media and multi-sensory interactive lantern experiences, with music and communal singing being key components of exhibitions.

Emily Hayes has previously written about conflicts over use of magic lantern slides to illustrate lectures at the Royal Geographical Society in the 1880s and 1890s. She elaborates on this theme with her contribution to this issue, **"Slidescapes: three Royal Geographical Society lantern lectures by Vaughan Cornish" (pp. 71-88).** The RGS began experimenting with lantern slides lectures in 1887 and officially authorized the use of lantern slides the following year. By that year the Society had a collection of several thousand lantern slides produced in cooperation with the firm of Newton & Co. Among those that survive in the RGS collection are 78 slides used by geophysicist Vaughan Cornish for lectures on surface waves, the formation of sand dunes, and sea beaches and sandbanks. Using the images from the slides themselves, as well as extensive archival sources, Hayes is able to reconstruct both the text and images of Cornish's lectures and the process he used to prepare his lectures. His first RGS lecture in January 1897, "On the Formation of Sand Dunes," was heavily illustrated with maps and diagrams, and the published version had some photographic plates as well. It is not clear whether Cornish used a magic lantern in his lecture, seemingly preferring to distribute printed diagrams to the audience. Hayes attributes his reluctance to adopt the lantern to lingering resistance among older RGS members to a medium they considered more suited to entertainment or religious instruction than to scientific discourse. Cornish integrated lantern slides into subsequent lectures, as well recorded in reports of his third lecture in 1899, "On Kumatology,"—the study of waveforms—delivered to a general audience. Hayes describes in some detail the interplay between spoken lecture texts, illustrations, and eventual published texts, including collaboration among the lecturer, artists, slide makers, and the editor of the published texts of the lectures.

In the final research paper of this issue, Frank Kessler and Sabine Lenk discuss an unusual application of the magic lantern in **"Fighting the enemy with the lantern: how French and Belgian Catholic priests lectured against their common laic enemies before 1914" (pp. 89-111).** In the years between 1902 and the outbreak of World War I, the Catholic Church in France and Belgium perceived a need for an effective means to counter ideas spread by Socialists, Liberals, Jews, Protestants, and especially Freemasons. Catholic priests in both countries formed associations to use the magic lantern to disseminate Catholic religious doctrine, as well as information on non-religious topics such as science, the arts, travel, and geography. The latter topics may have served mainly to attract audiences for the more religious lecture topics. These efforts were highly organized, with networks of priests cooperating to spread Catholic doctrine though lantern slides, often adopting the sort of militaristic language used by the Church Army in its crusades. These projection services employed both home-made and commercial slides, along with printed lecture booklets or lectures written by local priests. There were even periodicals that served as trade publications for Catholic lanternists. Part of this article focuses on a particular collection of slides housed in Antwerp as a window into Catholic magic lantern propaganda efforts.

This special issue concludes with two short articles on modern magic lantern practice. Longtime showman Jeremy Brooker **("The 'Frankenstein Phantasmagora': making slides for the magic lantern," pp. 112-118)** describes his own experience collaborating with artists, musicians, and others to produce magic lantern spectacles using old and new media. The latter includes learning to produce his own lantern slides that are every bit as spectacular as those from the 19th century. Martyn Jolly **("Practice-led research by creative re-use in the Austalian Research Council Project Heritage in the limelight: the magic lantern in Australia and the World," pp. 119-125)** discusses his collaboration with two contemporary artists on creative projects that apply new technologies to old magic lantern media, including production of chromatropes and dissolving views.

Lantern slide of cupid with a magic lantern, created by Jeremy Brooker.

Above: Horticultural Hall in West Chester, Pennsylvania, c. 1870. The hall served as a venue for stereopticon exhibitions originating in Philadelphia in the 1860s. The hall was rented out for a variety of events, including two speeches by Frederick Douglass. It now houses the Chester County Historical Society. Wikipedia

Front Cover: Stereopticon made by James W. Queen of Philadelphia. He was one of the first American manufacturers to use the term "stereopticon" for a high quality magic lantern. Wells collection.